PELPUP NEWS

WINTER EDITION 1969 Number 18

Produced by PELPOP

Pelham Puppets

Marlborough, Wiltshire

Cherry B

'Letter from Pelpop'

MARLBOROUGH,
DECEMBER, 1969.

Dear Pelpups,

As usual there is a rush against time but if all goes well at the printers you should get this magazine in time for Christmas, I therefore send you my seasonal greetings. To the overseas members I can only wish you a Happy New Year, may it be prosperous, puppety and plentiful, being full of passes, prizes and presents, and above all may it be peaceful.

This issue seems to be featuring Bimbo rather extensively and for a very good reason (he thinks) owing to his recent trip to America with Daphne Neville. They were invited to Kaufmann's of Pittsburgh and there Daphne made Bimbos galore and demonstrated the puppets. You will see an article by him telling you about their escapades. As a reward for his good work I have made him a monocycle so that next time he goes cycling down Fifth Avenue he can be independent—what a sight to see him on a psychedelic cycle! There he is on the opposite page and further on in the magazine you will find a page on how to make the monocycle. The umbrella and hat he is wearing were found in a wine shop—he says it stands for Cherry Bimbo! There are a lot of useful little things that you could pick up if you keep your puppets in mind while shopping, even down to containers or boxes in the shape of cylinders or drums—they are useful for props. Bimbo mentions a musical box in the shape of a piano which can be found in some toy shops. There is a laughing mechanism that runs off a battery to be found in the shops in America, so I expect it will soon be in shops in this country. It is very good with Supy. I feel it could have been improved if it had a switch disconnecting the batteries instead of taking them out to stop the mechanism. Perhaps if you are a little ingenious in this direction you could devise a switch.

I must tell you about the visit I made to New York a little earlier this year. I spent three days in F. A. O. Schwarz of Fifth Avenue and met about one hundred members who live in that area. It was a great pleasure to meet Mrs. Morgan who demonstrates our puppets as well as others in this wonderful store.

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR	NAME .....
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Delete not applicable	.....
Date.....	.....

The highlight of my visit was an evening spent at her home to meet twenty members of the Puppeteers of America. I feel greatly honoured as most of them are now members of this club as well. My only regret was that my stay in New York was too short.

The first prize (two puppets) in the playwriting competition goes to Martin Isles for "Light Headed and Hearted". Second prize (one puppet) goes to Rita Grasso, U.S.A., for "The Prince and Princess".

First prize (one puppet) in the photographic competition goes to Errol Ofman of South Africa; second prize goes to both Stephen Waters and Philip Seaden (prize, one puppet each not over SS. price). Prize-winners please write and tell me which puppets you would like.

You will find a puppet poem in this magazine, and how appropriate, it is about Bimbo. One puppet will be awarded to Susan Purkis for this and we will make this a new competition for next magazine (Summer 1970). I would like you to make it a poem for a particular puppet to sing or recite. This is useful during intervals or as an introduction to your show.

Here is a new way to win a puppet—it is not really a competition. I just want any one who has used records with their puppets to send in on a postcard the name of the record (artist, make of record—H.M.V., etc., and number if possible) together with the names of the puppets used. I will try them out and those which I think are the most entertaining will be listed in the next issue and this should be very useful and helpful to other members. Please remember —on a postcard. My work is doubled when I have to write the address on the letter or play, so often found only on the envelope. You see, I file the letters and plays and envelopes are thrown away. Also please see that all photographs submitted have your name and address on the back. If you want your photographs returned you must enclose a stamped addressed envelope, but this cannot apply to overseas members as the stamps cannot be used in this country.

Good Luck, Pelpop

For the benefit of new members, the subscription of 2s. 6d. entitles you to a badge and a year's subscription to the magazine — i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out July/August and December. If you do not renew you are still a member but you will not receive a magazine.

If you join for five years you will receive ten copies in all.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

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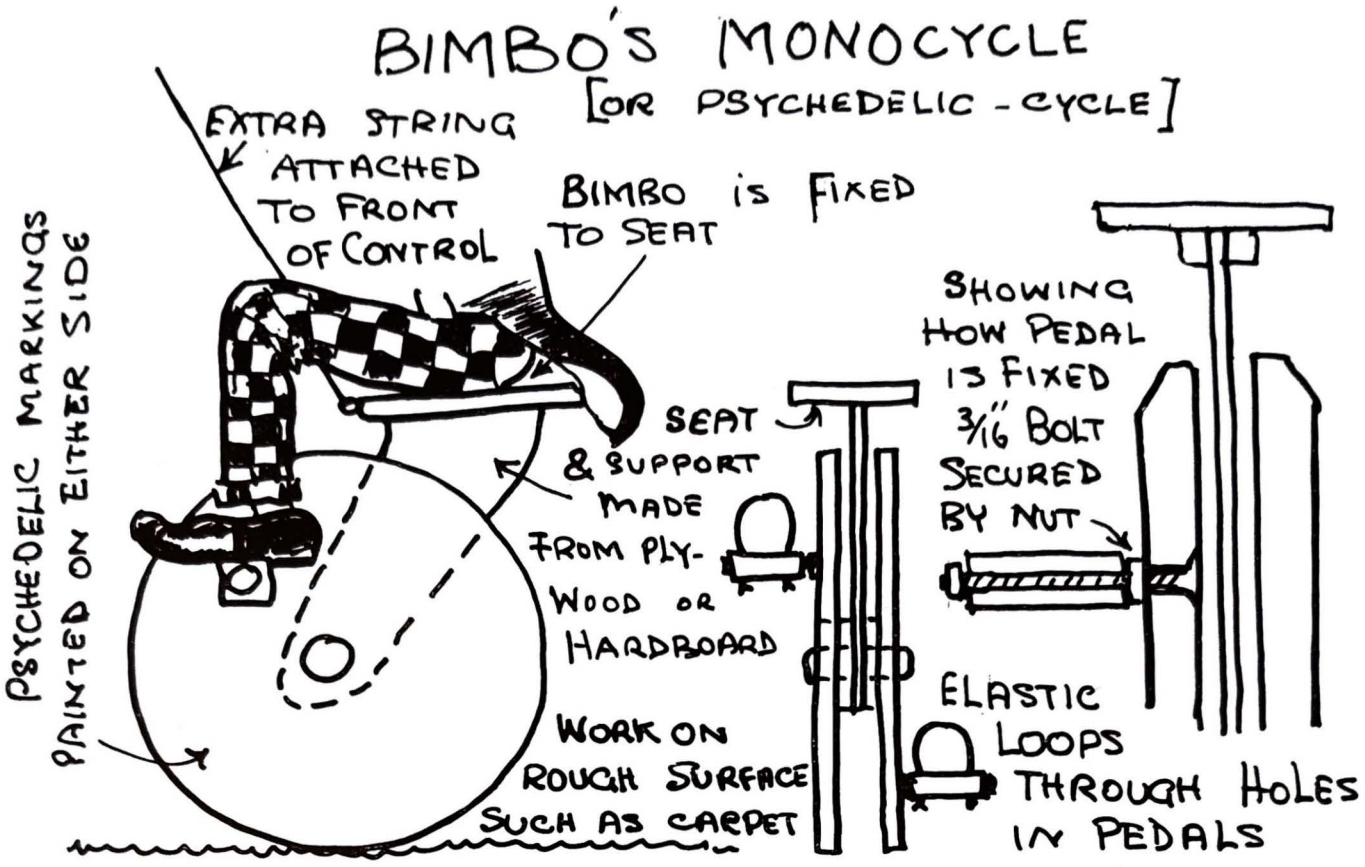

BIMBO'S MONOCYCLE
[OR PSYCHEDELIC-CYCLE]
EXTRA STRING ATTACHED TO FRONT OF CONTROL
BIMBO IS FIXED TO SEAT
PSYCHEDELIC MARKINGS PAINTED ON EITHER SIDE
SEAT & SUPPORT MADE FROM PLY-WOOD OR HARDBOARD
WORK ON ROUGH SURFACE SUCH AS CARPET
SHOWING HOW PEDAL IS FIXED 3/16" BOLT SECURED BY NUT
ELASTIC LOOPS THROUGH HOLES IN PEDALS

A monocycle normally consists of one wheel, but to simplify its construction and to avoid the complicated fixings required for the pedals I have made this one out of two discs. The seat is supported from the middle and the pedals come straight out from the discs. The discs should be cut from hardboard or plywood 4″ or 5″ in diameter and joined together by a short piece of $\frac{3}{8}$″ dowel. The seat is shaped and fixed to the end of a piece of hardboard called the support. A slightly oversized $\frac{3}{8}$″ hole is made the other end to slip over the $\frac{3}{8}$″ dowel holding the two wheels.

Get two $\frac{3}{16}$″ bolts—countersunk heads—and drill a hole through each wheel halfway between the centre and the circumference; insert bolts and tighten nut to make rigid. A short piece of $\frac{1}{2}$ x $\frac{1}{2}$ will act as pedal on each bolt, add washer and burr end of bolt to prevent pedal from coming off. Drill two holes in each pedal for elastic loops. Now you can paint the cycle, bright and gay—then it is ready for a ride. Fix a screweye in front of the seat for an extra string to draw it forward by and attach other end to control. The puppet must be tied, wired or hooked to seat and his feet slipped into elastic loops. He rides best over rough surfaces such as a carpet.

When assembling, glue the dowel into one wheel and wipe off surplus glue on the inside round dowel. If you can find two thin washers to place next on either side of the support it would be advantageous. When fixing the second wheel put the glue round the hole in the wheel rather than on the dowel so that when it is pushed on there is no surplus glue on the inside. Now make sure the wheels are parallel and when holding on to the seat the wheels spin round freely and that the pedals are opposite each other.

20 KINGSTON ROAD
H. PARK, EASTBOURNE, SUSSEX.

Dear Mr. Pelham,

How nice to hear from you. Of course I would like to do something for "Pelpup News", but as I am not sure what you would like, perhaps I can just write to you and you can use what you want?

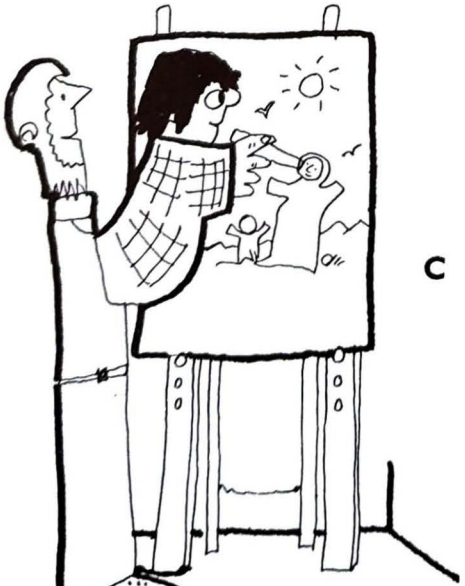
I started using puppets in church by accident one Sunday, when little Christopher, aged two, found an even littler puppet called Monkey (because he was one) in the attic. I've still got Monkey and he moves his legs and hands.

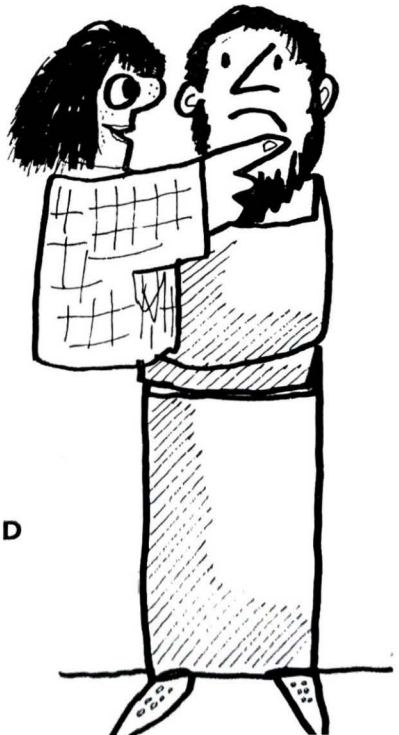
Monkey was our first puppet: and I think the children love him because he is small and cuddly, and intimate. And the children are small, too, many of them aged two like Christopher, or three and four. Monkey was soon joined by Mr. and Mrs. Pogel (not the correct names) and Dougal.

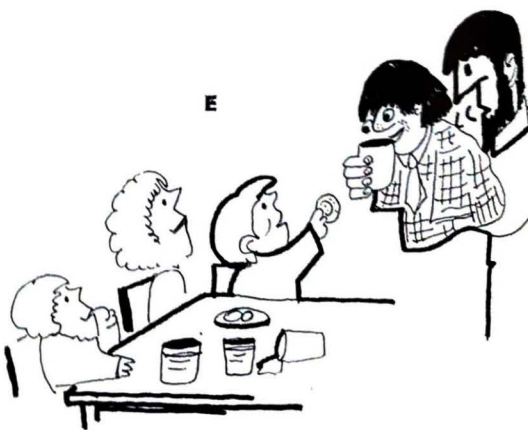
I bought Edward a year ago, one windy Saturday afternoon in Hailsham. I was ever so pleased to find him, because he moves his mouth and my own attempts at making a moving-mouth puppet had not been too successful. (I have two frogs but everyone says they look like snakes so I don't use them).

Edward helps me chiefly at two services: at the children's morning service on Sunday, and at a special service for little children under five who come with their mothers once a month for a "Tiny Tots Service", and tea-party. Edward is very popular with the children, though as one of them said, "He's a bit ugly". I think this ugliness is part of his charm because though he's not very beautiful, he's quite attractive in his way . The children shake him by the hand as they go out, and in some cases kiss him on the nose. This is the easiest part to get at because (as with me) it sticks out a bit. Though Diane managed to kiss him on the lips last time, at which she was very proud.

Edward's main task is just to be himself, which is rather a naughty little boy who bites his nails (not that there's much







wrong with that) and goes to sleep during the story on the blackboard. But he does, just sometimes, get an answer right which pleases me a lot; and also, on occasions I let him draw part of the picture (on the board) as well.

He's even been known to sing part of a chorus: "Joy, Joy, Joy, with Joy my heart is ringing", is one of his favourites. But he tends to avoid words like "blessed" or "Maker" or anything beginning with "P", because I move my lips rather a lot when he's saying these words!

As I expect you've guessed, I find it impossible to say these words for Edward without opening my mouth rather too obviously and moving my lips.

Apart from this, Edward behaves well enough. The Tiny Tots (sorry about that name, but I can't think of another) give him their biscuits to eat and seem satisfied that Edward leaves enough for them as well. He has a drink of their squash and makes such a frightful gurgling sound that I have to rebuke him.

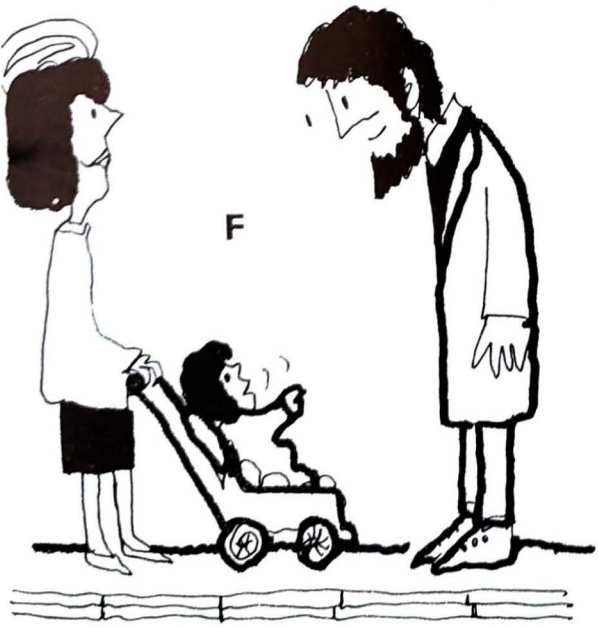
And that's about all. Of course the older children take him with a pinch of salt. For them he's probably a happy addition to their Sunday morning; and they are always keen to put him out ready for me to use and put him back to bed (box) afterwards. The younger ones, of course, assume that he talks. Though I try never to tell an untruth here for their sakes. If one of them asks I simply say to Edward, "Who does the talking? You do, don't you?" And Edward replies: "No, it's you, you silly Sausage!" And so the incident is forgotten.

Julie stopped me in the street the other day to ask how my "puppy" (puppet) was getting on. Edward is the reason she looks forward to church, though I hope through Edward to introduce her to Someone who loves her even more!

There now, I've put it down just as I think of it: which is the best way to write letters. (Though hardly, perhaps, articles.) But now I must do some better little drawings to keep the words company . . . if any of them are of use. And if not, I'll rewrite as and how you wish.

With kindest wishes and with thanks.

Yours sincerely,
GRAHAM JEFFERY.



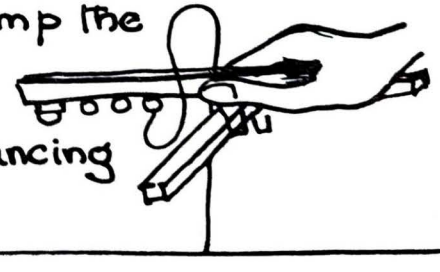
CLEVER WILLIE'S
coming back

Only the quite old members will remember Clever Willie as he has been out of production for a good twelve years. I think he's a wonderful puppet. anyone who has a stage & a show will find him invaluable as he is an act in himself.

He is a clown who can balance a pole on his right foot, he can then kick it up in the air & catch it on his nose, then take it off his nose & balance it on his hand.

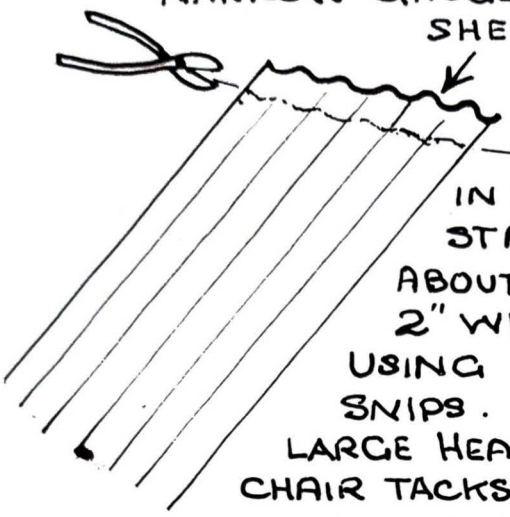
There are three strings attached to screweyes on the front bar of control. They all pass through the pole, the first is attached to his right foot, the second to his left hand & the third to his nose. Really the operation is very simple. Whichever string you pull the pole goes to the point to which that string is attached & of course "balances" very well — that is why we call him Clever Willie! However the art of good manipulation is to make him kick the pole in the air & to pull the nose string at the right moment so it falls onto his nose, making it look as if he had done it himself.

When the pole is on his nose you can clamp the string with the thumb of the hand holding the control, so that your other hand is free to operate the legs. He looks good dancing while he balances the pole on his nose.

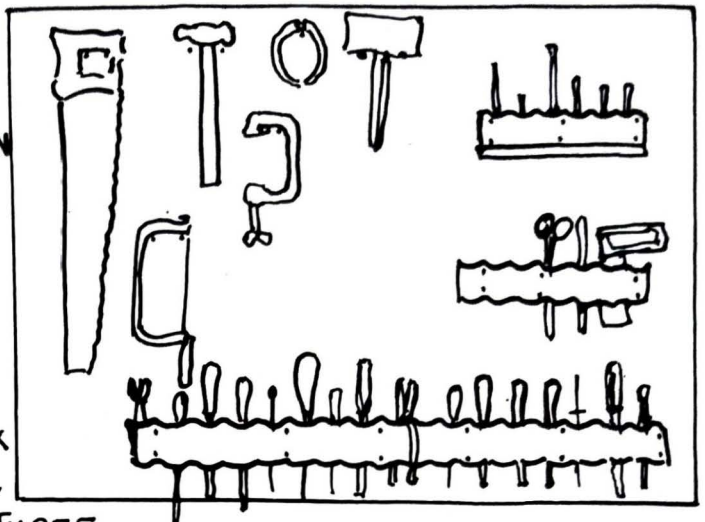


HANDY IDEAS

NARROW GAUGE PLASTIC CORRUGATED ROOFING SHEET



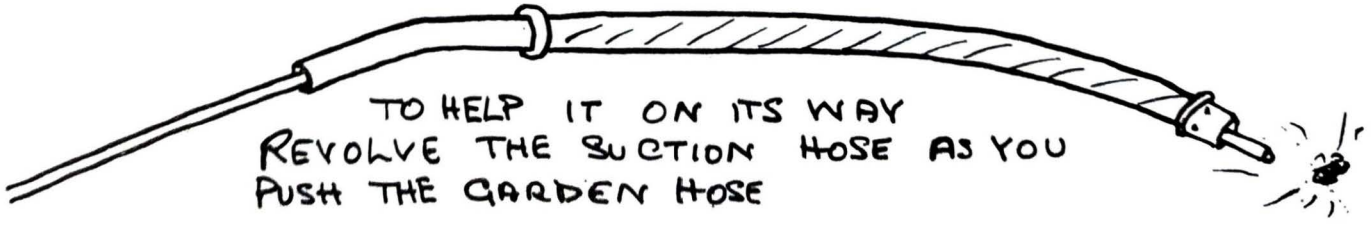
CUT IN NARROW STRIPS ABOUT 1½"-2" WIDE USING TIN-SNIPS. USE LARGE HEADED CHAIR TACKS TO FIX TO YOUR TOOL BOARD.



USE TACKS IN PAIRS EVERY THREE OR FOUR RIPPLES. YOU CAN SLIP YOUR CHISELS, SCREWDRIVERS, FILES, PLIERS, SCISSORS ETC, ETC INTO THE RIPPLES & KEEP THEM NEAT & TIDY. WHILE LARGER TOOLS CAN BE SUPPORTED ON NAILS ALL OVER THE BOARD. IF YOU WANT TO BE VERY TIDY & EFFICIENT YOU CAN DRAW ROUND EACH TOOL WITH A BLACK FELT PEN SO THAT YOU HAVE AN OUTLINE OF THE TOOL ON THE BOARD, SO THAT YOU CAN SEE AT A GLANCE WHICH TOOLS ARE MISSING. THE TOP RIGHT 'RIPPLE' HAS A STRIP OF WOOD IMMEDIATELY BELOW SO YOU CAN PUT DRILLS & BITS IN THE GAPS & THEY WONT FALL THROUGH.

HOW TO UNBUNG BUNGED-UP SUCTION HOSES

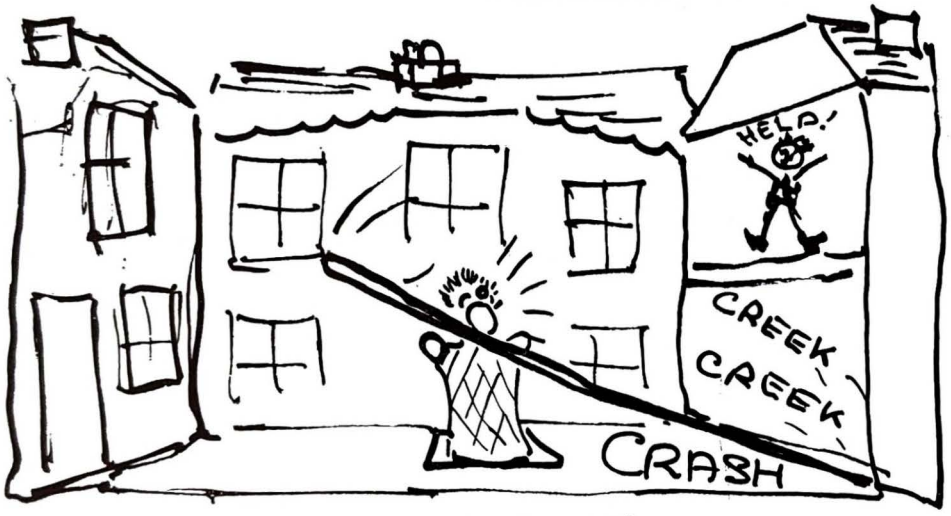
HAVING FIRST TRIED TO BLOW IT OUT BY INSERTING IT THE OTHER END WHILE YOU ARE POINTING IT OUT OF THE WINDOW! A BAMBOO CANE IS NOT LONG ENOUGH & CAN BE DAMAGING TO THE SPIRAL LINING. MY SUGGESTION IS YOU USE YOUR GARDEN PLASTIC HOSE, USUALLY ½" PIPING. IT IS RIGID ENOUGH TO PUSH RIGHT THROUGH & CLEAR THE STOPPAGE & FLEXIBLE ENOUGH TO GET ROUND THE BEND AT THE START & CERTAINLY WILL NOT DAMAGE THE LINING.



TO HELP IT ON ITS WAY REVOLVE THE SUCTION HOSE AS YOU PUSH THE GARDEN HOSE

THE "VOICE" THAT BROUGHT THE HOUSE DOWN

IF ALL THIS IS TOO ELABORATE FOR YOU YOU COULD HAVE JUST ONE WALL. IT CERTAINLY WOULD BE EASIER FOR STORAGE.



It MAY BE EASIER JUST TO HAVE CURTAINS

THIS WALL OF THE BOX IS NOT SHOWN

EACH WALL WILL HAVE TO BE HINGED A LITTLE HIGHER ~~FROM~~ 1ST TO LAST. AS A FINALE TO THIS ACT YOU COULD HAVE AN EXPLOSION & THE LIGHTS GOING OUT!!

The 'Voice' that brought the house down

This idea came to me while watching Michael Bentine's Silent Film series. Do you remember seeing the side of a building falling flat into the road on top of someone—but they are unhurt because they are standing immediately below an open window?

I thought it would be funny to have a glove puppet in the centre of the stage, singing very loudly and not too pleasantly. When he gets to a very high pitch the wall falls down on him but the window flies open and he is unscarred and still singing. The next high note brings down the back wall and again he is saved from disaster by the open window. He continues this terrible din and brings down the third wall, once again saved by the window.

First construct a three-sided box that can be lifted on and off your stage, then add three inside walls. Each wall is hinged at the bottom in such a manner that they can fall flat on to the stage one on top of the other. They should be painted with windows and doors with the top centre window cut out. An inward opening window can be added or they can be left as openings. The sides of the box which are revealed when each wall falls can be painted to depict the interior of the house. Some additions, such as man in pyjamas and some furniture can be painted on. If the box is longer than it is deep (which is the normal shape of a stage) the two end walls will need to be higher than the back. The reason for this is so that the windows of these two side walls when collapsed coincide with the one on the back wall and, of course, all three must coincide with the hole in the floor, through which the puppet appears.

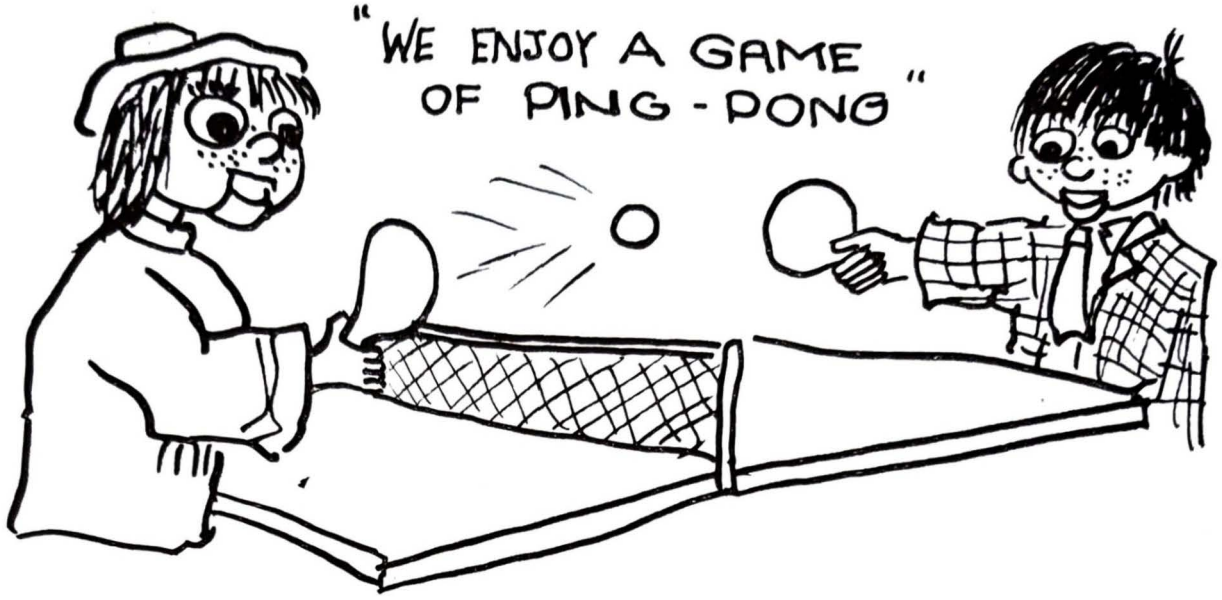
I think, ideally, if you have a record player it would be best to record your chum singing a song, the worse he sings the better, and on three occasions he wants to get to screaming pitch —these are the moments when the walls shudder and fall. On each occasion his singing is unaffected because he remains untouched. If you do record the singing you can also record a thundering great crash for each fall, which can be carried out at the same time. I always think "noises off" are great fun to invent and record. To make loud devastating crashes record at fast speed and play back at slower speed—the result is deeper and slower and even more devastating.

Idea from RUSTY WORNOM of U.S.A. The two mirrors under the table reflect walls so it looks as if nobody is behind the table — then up pops puppet as if from no where.

Another mirror trick! With thanks to Harry Worth !! [for the inspiration not the drawing]

I thought some of you might be interested to hear about a new dimmer unit that is no bigger than an ordinary light switch. It can dim up to 500 watts and would be ideal for your stage lighting. It is called Dimma Switch and costs £3 5s. 0d., or £2 15s. 0d. in kit form, and can be obtained from Dexter & Co., Ulver House, 19 King Street, Chester, CH1 2AH (Tel. No. Chester 25883).

"WE ENJOY A GAME OF PING-PONG"



"SO MANY PEOPLE WANT MY AUTOGRAPH THESE DAYS"

"NOW I AM THE VENTRILOQUIST"

"I DO LIKE A LITTLE FUN AT THE FAIR"

"SOME PEOPLE SAY MY HAIR IS TOO LONG. WELL, THE TROUBLE IS I CAN ALWAYS CUT IT. BUT I CAN-NOT GROW IT!"

"I DONT THINK I LOOK SO GOOD WITH SHORT HAIR

Bimbo plays up in Pittsburgh

Hello Pelpups,

I'm Bimbo. You may know me already. Anyway, I thought I'd let you in on my trip to America this autumn and in particular to a town called Pittsburgh over there.

Pelpop thought I'd better go on over, so I found a girl called Daphne Neville to take me and off we flew together from October 9th until November 2nd.

I told Daphne we might as well go to Niagara Falls on the way, so we did and I got covered with spray. A puppet always feel a bit small, but by those Falls, well, one might as well be a micro-dot! We stayed with Bernard and Ruth Young who live in Toronto. I know them because they are the Canadian agents for Pelham Puppets.

Off we flew the next day on an airline with a Red Indian name—Allegeny—to Pittsburgh where we met 10 other people from all over Europe and they all made exciting handmade goods like Italian toy canons and Danish embroidery and Spanish oil paintings and delicious Italian cookies. Also hand-blown Swiss glass animals. I have one. It's a little pig.

For three weeks Daphne and I met all the children of Pittsburgh and they met us. Some of the children had very unusual names like a girl called Missy. I danced for everyone in a large store called Kaufmanns. I took lots of other Bimbos for Daphne to put together and string and also I had my chums Hansel and Gretel, the Mother Dragon, Pinocchio—oh, lots of my other friends as well.

Sometimes we went to visit schools and all the children learnt to make me do tricks. I liked meeting them because I do like to show off. Also ladies came and asked questions and the next day my picture was in the papers. I was really quite famous!

Then one morning Daphne said: "Hurry up, Bimbo, we've got to get to a school by eight this morning and then we're on Television at mid-day." "All right for her", I thought. "She's used to that. But me, Bimbo. I know about shops and schools and playrooms, but American Television—and colour at that! What will I do?"

Well, I needn't have worried because my friends Supy and Cornelia came too. The lady who interviewed us was called Marie Torré and she held Supy, and Daphne held Cornelia and they had a chat but *I* won the attention! Guess what I did? Just when I was feeling all quiverry and nervous, Daphne gave me a present. Just what I needed. Just what I love. It was a PIANO. A special musical box piano and when I lifted the lid and it played "I could have danced all night", I did—well for the programme anyway.

Next day we sold lots and lots of Bimbos and Supy autographed them for me as he is better at writing.

We really had fun in America, Daphne and I. We went to Washington and to New York. We saw all the sights and we even took a bicycle and rode it up 5th Avenue.

It just goes to show that a Pelham Puppet can live it up and play it up anywhere in the world, I reckon.

Love from

BIMBO.

Light Headed and Hearted

A Play for Thimbletown Puppets by MARTIN ISLES

Characters: KING CONSTANTINE, BIMBO THE CLOWN, FRITZI THE GUARD, PROFESSOR, QUEEN PENELOPY, POLICEMAN, GRISELDA THE WICKED WITCH AND WINNIE THE WITCH.

SCENE I

The Throne Room, in the Royal Penelipian Palace—King and Clown on stage. King is laughing on the throne.

KING: Ho! ho! ho! That was extremely funny, Bimbo—I haven't laughed so much in years. I must tell that one to the Queen. Ha! ha!

BIMBO: Thank you, your Majesty.

KING: Well that will be all now, thank you Bimbo. I have to sign some official papers.

BIMBO: Very good, your Majesty. (Exit).

KING (*muttering*): Two old men, ho! ho! ho! Deckchairs, ha! ha! ha!

Enter FRITZI: Excuse me, Sire, Professor Smallpiece is here to see you.

KING: Very well, show him in, please. (*Exit* FRITZI—*re-enters with* PROFESSOR) That will be all, Guard. (*Exit* FRITZI). Well, Professor, what have you got to tell me?

PROFESSOR (*excited*): Your Majesty will be delighted to hear that I have invented a substance that will change the course of history. It is a blend of hyperbenzene exorganic compounds that react within the aortic artery to produce a supereffluence of gaseous compounds of infinitesimally small volume.

KING (*perplexed and not really impressed*): Really?

PROFESSOR: The substance is called RUBFLUB.

KING: Rubflub? Ho! ho! That's nearly as funny as Bimbo's joke. Rubflub! Ho! ho! ho!

PROFESSOR (*Slightly angered*): Your Majesty! You don't seem to realise that if we develop this substance and mass produce it, it will make Penelipia the richest country in the world—we'll all be rich!

KING (*very interested*): Did you say rich? Does that mean money?

Enter QUEEN: Did some one mention money?

KING: It's the Professor, my love, he has invented a substance that will make us rich.

QUEEN: Rich? How much? How much? £100? £200?

PROFESSOR: More like £200,000,000!

QUEEN (*nearly fainting*): Two – hundred – million – pounds! Ooooh, I feel quite faint—I must go and have a cup of tea. (*Exit, Gasping: "Two hundred million pounds!"*)

KING: Well, what exactly does this Flubrub do?

PROFESSOR: Rubflub, actually. Well, if you eat some of it, it will make you lighter than air—you can float around—and with a small rocket unit strapped to your back you can go wherever you like.

KING: Ooooh, I must try some. Have you any with you?

PROFESSOR: Here, I brought this bit for you. (*He hands something to the King, who grabs it eagerly, eats it, then suddenly floats up turning on his back and kicking his legs wildly in the air.*)

KING: HELP! HELP! Get me down!

PROFESSOR: You shouldn't have gobbled it down so fast, your Majesty.

KING: It's a bit late telling me that now! Don't just stand there man. Get me down!

PROFESSOR: It's all right, your Majesty, you only had enough to last a few minutes.

KING (*calming*): It's quite pleasant really—this Flubrub. . . .

PROFESSOR: Rubflub!

KING: This rubflub could replace the motor car —and the royal carriage, too. It's terribly uncomfortable—yes, we'll make pots of money.

Enter QUEEN: Did some one mention money? (*Sees* KING) Aaaah! Constantine! What are you doing up there? Ooooh, I feel quite faint—I must go and have a cup of tea. (*Exit*). (KING *floats down*).

PROFESSOR: I have the secret formula of Rubflub here, your Majesty. It's very complicated and I shall never be able to remember it, so I've put it on this microdot. Will you put it in the royal safe, please?

KING: Of course, it will be as safe as the Crown Jewels—that reminds me. Guard! Guard! (*Enter* FRITZI). Have you found the Queen's tiara yet?

FRITZI: Not yet, your Majesty.

KING: Well get a move on, she'll want it for the Royal Procession next Thursday.

FRITZI: Very good, Sire. Will that be all, Sire? (KING *motions with his hand. Exit* FRITZI.)

KING: Right, Professor, I'll take the microdot and put it in the safe. (*Curtain*).

SCENE II

The WITCHS' *Den—this can be performed front stage.* (*Enter* WINNIE *on broomstick.*)

WINNIE: Griselda! Griselda! (*Enter* GRISELDA).

GRISELDA: What's all the noise for?

WINNIE: I have some very interesting news for you.

GRISELDA: Really? What's it about?

WINNIE: Well, I've just come from the Penelipian Palace and Professor Smallpiece has come up with a new invention. It's a sort of gum and if you eat it you can float around in the air.

GRISELDA: This is very intriguing—if we could get the formula, we could sell the gum to other witches! It would be much better than the old broomsticks. (*The broomstick flies up in the air and knocks her over the head.*) Ouch! Well, perhaps it would be a little better than broomsticks. Think of all the money we could make. Do you know where the formula is kept, Winnie?

WINNIE: I believe it's been put in the royal safe.

GRISELDA: Good! That should be easy to break into—and I'll put back the Queen's tiara that I borrowed last time. We'll go tonight, there's no time to lose. *Curtain—end of scene.*

SCENE III

The Palace Dungeons. There is a large crash offstage then WINNIE *and* GRISELDA *enter.*

GRISELDA: Right, here we are in the castle dungeons. Ah! And there is the safe—it should be easy to open.

WINNIE: Careful, Griselda—don't make any noise, we don't want to wake anyone.

GRISELDA: That's all right. We got in easy enough, in spite of you steering your broomstick into the dustbins!

WINNIE: Sorry, Griselda.

GRISELDA: Ssssh! (*Kneels down to open the safe*). Right, this must be the secret formula on this microdot. Come on, we must get away fast.

Enter FRITZI: Halt! Who goes there?

GRISELDA: Curses! What are you doing here?

Enter POLICEMAN: When you opened the safe door, you triggered our new secret burglar alarm: now you are under arrest—and I'll take the microdot.

GRISELDA: Pah! We were going to make a lot of money out of that. (*Enter* QUEEN).

QUEEN: Did some one mention money? (*Sees* WITCHES). Aaaah! What hideous creatures! I feel quite faint—I must go and have a cup of tea. (*Exit. Enter* KING *and* PROFESSOR).

KING: What's all the commotion? What's going on?

FRITZI: They were trying to steal the microdot, Sire.

KING: Good gracious! Lock them up at once. No, wait! I've got a better idea. Professor, do you have any Flubrub with you?

PROFESSOR: Yes, your Majesty. I've loads here. Enough to send you to the Moon!

KING (*taking it from the* PROFESSOR): Excellent. Now you witches eat this.

GRISELDA: Not likely.

KING: Don't be cheeky. Eat it all up, very quickly —OR ELSE! (*They do so and shoot up vertically off stage.*)

WINNIE AND GRISELDA: Heeeelp!

KING: Well I think that's the last we'll see of them. Let's put the microdot back in the safe. You know, Professor, that Flubrub. . . .

PROFESSOR (*interrupting*): Rubflub!

KING: Quite so. That Rubflub has more uses than we expected.

Everybody laughs.

CURTAIN

Producer's note:—The Policeman is not essential to the story, Fritzi could take his place. The show can easily be padded out to last almost an hour. As a finishing touch Winnie and Griselda could be seen sitting on the Moon and Griselda saying something like: "I always knew that one day I would go up in the world!"

The Prince and The Princess

By RITA GRASSO, 20 Renwick Avenue, Huntington, N.Y., 11743

SCENE I
The Witch's Cave

SCENE II
The Throne Room

SCENE III
The Princesses Room

SCENE IV
The Kitchen

SCENE V
Outside—with Wagon in one corner

SCENE VI
Castle—with rope hanging from window

SCENE VII
The Witch's Cave

Characters: PRINCE, PRINCESS, WITCH, KING, OLD SHOEMAKER, NARRATOR.

SCENE I

NARRATOR: Once upon a time, two kings were jealous of one another They both wanted their kingdom to be the best in the world They were so jealous that they started a war between the two kingdoms. Fierce fighting broke out. All but one person knew of the war. This person lived so near the two kingdoms that you would think she would have at least *heard* the fighting going on. But, alas, she was quite deaf and, anyway, she was a witch!

WITCH: Hee! hee! hee! I finally mixed the right potion . . . the potion of love. The potion that makes man marry and multiply! Now to try it on someone. (*She walks over to her crystal ball to tune in the spirits.*)

Abracadabra,
Fiddle-De-Dee,
Oh, crystal ball
Let me see!

Aha!—the very two! Two people who hate now shall love! Let's see. What are their names (*Pause . . .*). Oh, goody! It's the Prince and Princess! Hee, hee, hee! A perfect match. Now to make the potion do its work.

A pussycat's tail
Waves back and forth;
A bullfrog makes a croak;
Make these two people love each other
And then go up in smoke!

Now to see how it works. (*She goes over to crystal ball to look as scene ends.*)

SCENE II

PRINCESS: Father, suddenly I feel I have to see the Prince.

KING: What? See that good for nothing fuzzy headed imp? You must be joking!

PRINCESS: No, Father, I am not joking. I just must see this Prince.

KING: Now, Daughter, you are getting married tomorrow to the Wizard's son. He is handsome, smart and a perfect match for you. Anyway, how would it look? You seeing another man before your marriage. It would be bad luck. Now go to your room this instant.

PRINCESS: But, Father, I do not love the Wizard's son. I love the Prince.

KING: Nonsense, go to your room and hurry up about it, too!

SCENE III

PRINCESS: Oh, I must see the Prince—I must! (*Knock at the door.*) Advance and show yourself. (*She sees who it is*) Oh, its only you, old Shoemaker. What do you want?

OLD SHOEMAKER: I heard everything when you were speaking to the King. I want to help you escape, Princess. Here's the plan: at midnight tonight, go to the royal kitchen. I will be waiting there for you. When you see me, you will know that you can escape. If you do not see me, it is not safe to escape.

PRINCESS: Yes, but how do I escape?

OLD SHOEMAKER: I was just coming to that. You can go through the errand boy's door out into the street. I will make sure the door is unlocked for you. Outside the door there will be a haywagon. Get in and cover yourself with hay. Five minutes later, I will come outside making believe I am looking for you. Then I will climb into the wagon seat and drive you into the next kingdom.

PRINCESS: Very good. I shall be ready at twelve. See you then. (SHOEMAKER *leaves.*)

SCENE IV

OLD SHOEMAKER: I wonder where she can be? (PRINCESS *enters*). Oh, there you are! What happened? It's almost one.

PRINCESS: I fell asleep while I was waiting.

OLD SHOEMAKER: Well, anyway, it's a good thing you came late. The King was here since eleven and he just left. Well, go outside . . . hurry up.

PRINCESS: Remember, come looking for me in five minutes. (*She leaves*).

SCENE V

OLD SHOEMAKER: Princess, Princess, where are you? Where are you? (*He climbs into seat of wagon.*) We're off! (*They circle the stage a few times.*) Princess, Princess, we're almost there. It's time to get out. (PRINCESS *gets out with* OLD SHOEMAKER.)

PRINCESS: Time to get out? The castle's about a mile from here. Oh! I see. We must sneak up to it. Oh, how clever!

OLD SHOEMAKER: Not us—you! I must leave you here and you must go the rest of the way alone. When you get to the castle a rope will be hanging from the Prince's window. Climb up the rope and you will find the Prince. Now be off! (*He gets into the wagon and drives off stage; the* PRINCESS *starts walking to the castle.*)

SCENE VI

PRINCESS: I finally made it. Now, where is that rope? (*She looks around.*) Here it is. Now to climb. (*She starts to climb it and as she does the* PRINCE *comes out of the window and starts to climb down.*)

PRINCE: Princess, what are you doing here?

PRINCESS: I had to see you, Prince. But now that I do, I think you look just as my father said you did.

PRINCE: And how is that?

PRINCESS: My Father said you looked like a fuzzy headed imp and you do!

PRINCE: I do?

PRINCESS: Yes, you do. Good-bye! (*She slides down the rope and walks away.*)

PRINCE (*after she leaves*): Well, how do you like that? (*He turns and climbs up the rope.* PRINCESS *enters, tugs at the rope and walks away. The* PRINCE *falls to the ground and says:* "Ouch!").

PRINCE: Oh, well, you can't win them all!

SCENE VII

WITCH: Well, how do you like that? The potion went up in smoke too soon. I must invent another love potion. Hmmm, maybe if I put the lizard in before the snake? Hmm—yes, I think that will work. (*She walks over to her pot.*)

The Christmas Puppet

Poem by SUSAN PURKIS, Basingstoke.

Hooray, hooray, it's Christmas Day,
I wonder what I've got?
Looking at the presents
There seems a lovely lot.
This one looks like it might burst,
I think I'll open that one first.
Rustle, rustle, pull and tussle,
To open this you need some muscle.
At last. It's open,
Now what does it say:
PELHAM PUPPETS.

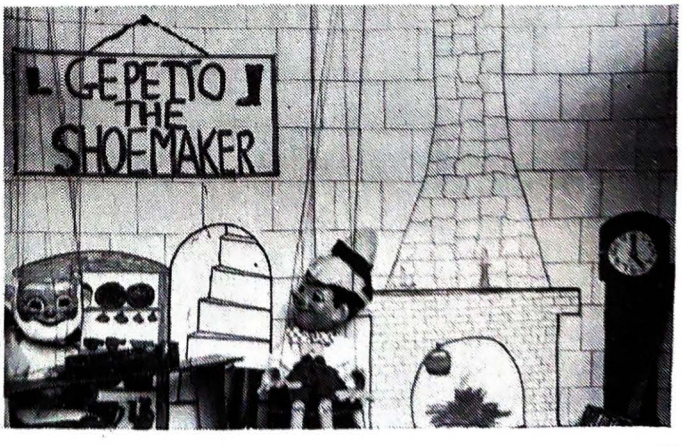
Hooray, hooray,
Thanks, Mum,
Thanks Dad.
I really am so very glad.
What fun I'll have to make him dance;
To make him hop and skip and prance.
What shall I call him—
Oh, yes, I know
The ideal name will be **BIMBO**!

FIRST: Errol Ofman, Ansell May Hall, Natal Varsity, King George V Road, Durban, Natal, South Africa.

PHOTOGRAPHIC COMPETITION

Philip Seaden, 35E Francis Terrace, Carmarthen.

Stephen Waters, 57 Bexhill Road, Townend Farm, Sunderland.



Pelpups Write

JOHN WILSON.—Recently I and two friends have formed a puppet club. We call ourselves "The Three Puppeteers". We have a theatre which we made ourselves and last summer, after we had told the English teacher at our school, we were asked to give a puppet show to some of the first year pupils. This we did and we were very pleased when after the performance one of the pupils stood up and thanked us for an excellent puppet show. We were further pleased when the same teacher asked us whether we would like to give another show to the first year pupils at their Christmas party this coming Christmas. We accepted and are working like mad to produce a programme. In the programme we hope to perform the play "The Stranger". which I wrote myself.

DAVID MOODIE, JAMAICA.—I have one of your ventriloquial puppets, Cornelia, and she compered the Summer Season with a long gold cigarette holder and was adored by many, I made her a terribly sophisticated actress type, many "d-a-a-rlings", etc., in her dialogue.

MARTIN ISLES.—My puppets are doing very well; Cornelia is very successful. At a fete the other week I enlisted the help of two young volunteers, one of whom worked Cornelia, the other Walter. They handed out the tickets and signed autographs as well as performing now and then. The show itself was a continuous performance to popular records throughout the afternoon and a particularly effective record was Esther and Abi Ofarim's "Cinderella Rockefella" with the skeleton and wicked witch.

SIMON BUTTERISS.—I thought you might be interested to know that at the Choir School of Westminster Abbey we had a puppet's wedding. LS. Girl (Jenny) belonging to one of my friends, was the bride, and the Sailor (Hans) belonging to another friend, the groom. The Baby Dragon (Pantaloon Snakehips) plus a dog-collar was the vicar. The bestman, Bengo (Caspian); the Poodle (Henrietta Maria); Oz (Nebuchadnezzar), and the cat (Lucy), all belonging to me, were also present. Being a Choir School we managed plenty of music—piano, harmonium, drums, cymbals, all imaginable percussion, and voices to sing, to play the hymns and wedding march. The Headmaster and his wife, Matron, sub-Matron and all owners of Pelham Puppets with their puppets, were invited.

TIMOTHY DUNCAN.—Although I have just taken up puppetry and own only two puppets (the Guitarist and Foal) I have already performed a play, "Hilarious Horses", which I converted from "Caterpillar Capers" from Book of 6 Plays, No. 1. The characters in this play included a horse and a farmer (my Guitarist with a beard and old smock). My father and I built the stage ourselves which has an acting space of $36\frac{1}{2}''$ x 19", lighting and curtains. We shall soon be performing a short comedy sketch and maybe an excerpt from Gilbert and Sullivan's "Mikado".

REG. CLARK.—In a few of your back-dated magazines the Club members have mentioned that they have used ultra violet light or black light for their shows. Perhaps you know of a firm who can supply as I find it rather hard to get one.

In magazine No. 11 and on page 21, Joseph Round mentions for his fire-proof paint the use of the following chemicals: powdered asbestos, aluminate of soda-lime-silicate of soda. I was discussing this method with the chemist in my work. He advised me not to attempt to use this method as it was particularly dangerous. He suggests that I use one-part of ammonium sulphate to nine parts of water. I hope you print this letter in the first magazine as I think it is important.

PHILIP WOOLLEY.—I am shortly putting on a "Variety Show" with my ten Pelham puppets and ten homemade puppets at the school I attend. We shall be having several different "acts" in the show which we hope will entertain our audience. The idea first came when one of the English teachers at my school suggested that our company should do a puppet show for any one who was interested in puppetry or anyone who would like to join our company. So the members of our company decided to do a "Variety Show" with all our puppets. There are acts such as Can-Can Dancers, Singers, Magicians, and many more exciting acts. The script was written by myself apart from two poems that I copied from one of the 2/9d. Play Books and a play by Eric Bramall. We also now have a large wardrobe totalling over 63 full costumes which were all designed by my mother and tailored by myself. We have fifteen members in our company at the moment and still more and more people are joining all the time.

JAMES MAYNARD, FORT WORTH, TEXAS.—Paul Young's letter was very interesting to me as I have also seen the Krofft Brothers' Shows at Hemis Fair. One show, "Kaleidoscope," is the story of super Hero who is changed into a monster by a terrible witch and can only be changed back when someone kisses him. But no one wants to kiss a monster! So he can find no help for thousands of years. Then he meets a famous young girl and the two travel thousands of feet through space searching for the wicked witch who might help. They are entertained by many well-known characters along the way and also go through a few horrifying moments. Finally the show swings to more happy times and you find out who the Super Hero really is. The show boasts a cast of 120 and features the talents of many Hollywood stars. The music and dance numbers were spectacular and 15 ft. marionettes are used as a finale.

RICK KANGIESER, TUCSON, ARIZONA.—I am now starting a new career at College at the University of Arizona and it's so warm and beautiful here this time of year! I have brought along with me from New York 15 puppets in a suitcase, some are yours and some are my creations, such as a hula dancer, belly dancer and my own King Neptune and Mermaid, a pair of Flamenco dancers and several others. I recently gave a small ten minute audition for a local television studio and as a result I was able to secure a job operating special puppets made exclusively for television on a children's serial. These puppets are like none I have ever seen—they consist of white rubber parts moved by rods, and set against a black felt background. When broadcasted on television they closely resemble a cartoon and the black and white are then reversed due to the lighting. My collection of puppets has grown immensely since I last wrote to you about a year ago when I had about a dozen puppets—now I have close to one hundred and twenty! Of this number I have made about forty, all the rest are your creations, all with certain touches added to make them even more pleasing to the eye.

JAMES SMYTHE.—I am writing to tell you about the "Brompton Marionettes". We gave our first performance in January, for which we got 30/-, which has become our usual payment. At that time we had only seven puppets, whereas we now have over thirty. Altogether we have given about 25 shows, including a series for Highworth Rural District Council Play Centres around Swindon, which we are repeating this year for about £15, and we have made nearly £30. This year we are giving some shows at our School Fete, Marlborough Grammar School. Our repertoire includes these plays: Hansel and Gretel, Aladdin, Little Red Riding Hood, George and the Dragon and Rapunzel. I have also introduced a puppet cabaret into our shows. At the present this comprises one puppet, "Rusty Bedspring," who has an extending neck.

MARK CHAPMAN.—We have now formed a club named after our Christian names, "Markibob Puppet Group" and using Bob's loft in his house as a theatre we have done about eight puppet shows and got about five pounds for charity. We have six people in the club and between us twenty-odd Pelham Puppets. The Club is ploughing ahead with every show a little more complicated than the last.

DAVID RILEY.—You may be interested to know that at Christmas I bought from Woolworths a set of tree decorations for use with my puppets. They are small plastic imitation musical instruments and were just the right scale for the puppets. There are two French horns, a Spanish and an electric guitar, a banjo, a violin and a trumpet, and saxophone; they only cost 5/-, so they were a very good buy.

STEWART SUTCLIFFE.—It has been many years since I joined the club. I was eight years old when I received my first two puppets at Christmas, they were the Minstrel and Noddy. At sixteen and many puppets later my interest in puppetry is still as intense as it was when I was younger. I must confess I have had slack times when I could have thrown the whole troop to the back of the fire! But surely all worthwhile hobbies are like that. I have many of your puppets, some bought and some given to me. Quite recently I was given a dilapidated huntsman, it is very old but I rescued it with painting a new face and adding a new nose. It has an opening mouth and I have been wondering whether it is one of your first ever made?

Yes, he is one of the first moving-mouth puppets I ever made.

I am interested in making my own puppets and would like to know if Fibrenyle is still the same price as first advertised in Puppet Post No. 2? I would also like to know if you sell puppet heads of the SM. range?

It is now 6/- *a lb., plus* 2/6 *postage.*

The following would like to contact other Pelpups living in their area:—

PETER ELLIS, 631 Marton Road, Middlesbrough, Teeside.
JANE HOLTAM, "Trecarne," Whiteway, Nr. Stroud, Glos.
NICHOLAS THOMAS, 33 Stepney Drive, Scarborough, Yorks.
DAVID DREW, 2 Trent Crescent, Melksham, Wilts.
SIMON DOLLAN, Little Acre, 26 Leven Road, Yarm, Yorks.
WILLIAM OWEN, 190 East Meadway, Tile Cross, Birmingham, 33.
MARY BUGGLE, 49 O'Brien Road, Walkinstown, Dublin, 12.
YVONNE BARKER, 10 Hogarth Road, Eliz. South, S. Australia, 5112.
JAMES MAYNARD, 2821 West Boyce Avenue, Fort Worth, Texas, U.S.A.

The following would all like to contact Pen Friends:—

SUSAN CATTRAN, 12A Kenstella Road, Newlyn, Penzance, Cornwall. A pen friend from any country speaking English. Hobbies: swimming, reading and stamp collecting 9–10 years old.

JENNIFER RATCLIFFE, 6 Western Way, Grange Estate, Letchworth, Herts. A pen friend from anywhere in the world, except the British Isles, speaking and writing English, boy or girl 13–15. Hobbies: puppetry, reading, drawing.

JOHN ZUBIENA, 295 Greenwrythe Lane, Carshalton, Surrey, would like someone from any part of the world speaking English. Hobbies: stamp collecting, First Aid, puppetry, skating and cycling.

PHILIPPA MUNSON, 14 Kenstella Road, Newlyn, Penzance, Cornwall, would like a girl pen friend, aged 12–13, from Canada, New Zealand, Australia or America. Hobbies: cooking, stamp collecting, reading and swimming.

MARK TAYLOR, 2878 Cromwell Drive, Columbus, Ga., 31906, is interested in collecting coins, stamps, match boxes and postcards. He would like to hear from anywhere in the world, particularly Japan, but speaking English.

SHONA DUNCAN, 11 Gordon Place, Ellon, Aberdeenshire, Scotland, asks for her name to be put in the pen friend list again.

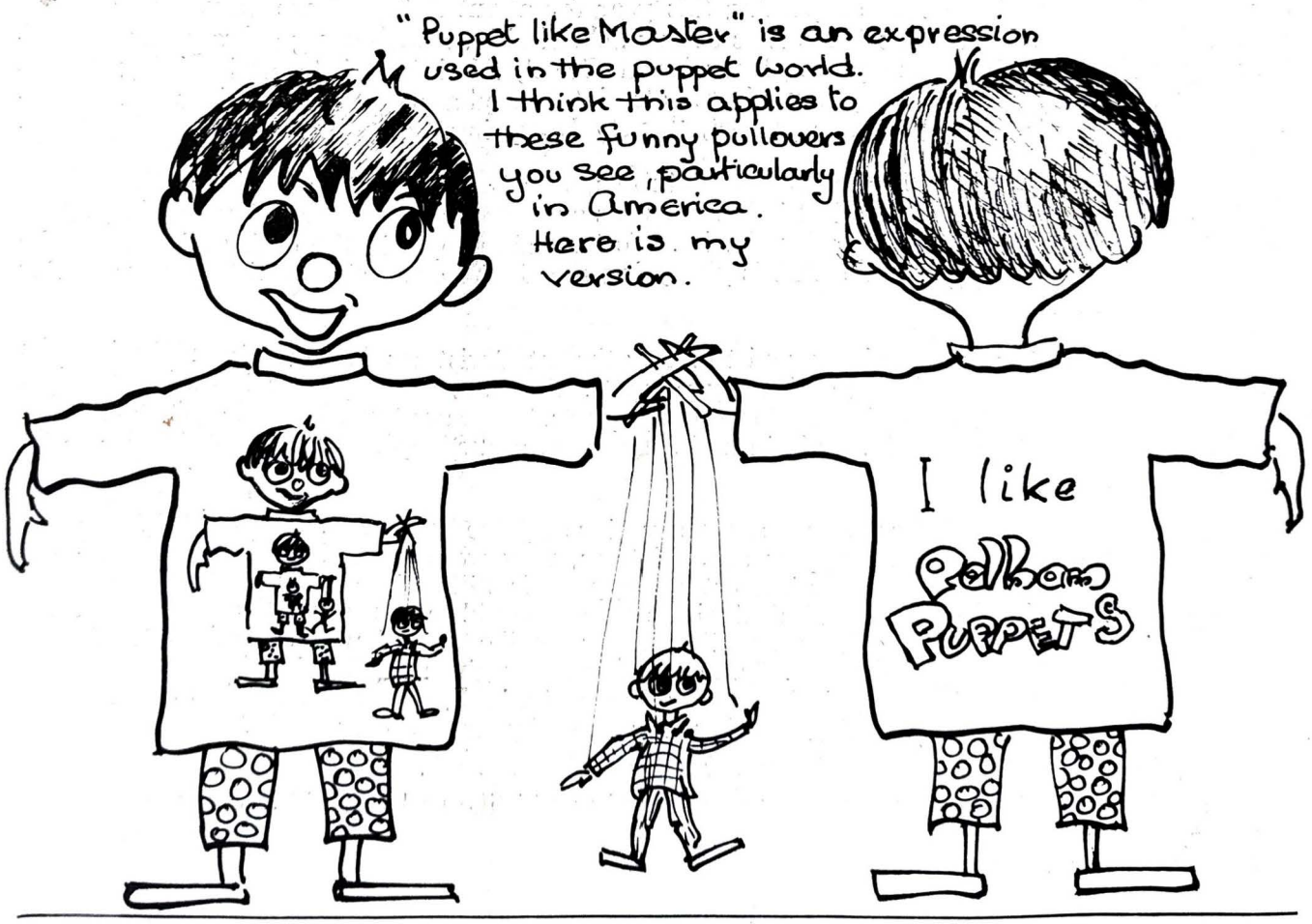
JANE HOLDEN, c/o F/L Sgt. Holden, R.A.F. Hospital, Changi, c/o G.P.O., Singapore, would like a pen friend from anywhere speaking English. Hobbies: stamp collecting, swimming and puppetry. Age 10–11.

GLENN MARTELL, Route 1, Box 1, Gay, Georgia 30218, U.S.A., would like a pen friend from anywhere, 12–14, interested in reading, puppetry, swimming, drawing, dramatics, writing plays.

SUSAN HOLL, Piers Ridding, Etwall, Derby, preferably a girl pen friend from British Isles, France, Italy, Sweden or America, speaking or writing English, interested in music, art, reading, animals, collecting puppets.

ERICA STROUD, 32 Goring Way, Greenford, Middlesex, a girl pen friend aged 10–11 from England. Hobbies: reading, writing, collecting stamps and postcards.

KIM PETTET, 34 Rachael Gardens, Wednesbury, Staffs., would like a pen friend, 11–12, from the U.S.A., boy or girl.


"Puppet like Master" is an expression used in the puppet world. I think this applies to these funny pullovers you see, particularly in America. Here is my version.
I like
Pelham
PUPPETS

Printed by Swindon Press Ltd., Victoria Road, Swindon, Wilts.